

MODERN ART AND SOCIETY

An Anthology of
Social and Multicultural Readings

Edited by
MAURICE BERGER



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- generally qualified attitude toward Native American and African art in comparison to modern art.
19. John D. Graham, "Primitive Art and Picasso," *Magazine of Art* 30, no. 4 (April 1937), p. 238.
 20. In 1941, Elijah Muhammed went to prison for counseling draft evasion: there were riots in Harlem in 1943. After being fired for the third time from defense-plant work, James Baldwin threw a mug at a waitress who wouldn't serve him. (I heard the incident recounted in "James Baldwin: The Price of a Ticket," 1989, a film directed by Karen Thorsen and produced by American Masters, New York, in collaboration with Nobody Knows Productions and Maysles Film. Baldwin himself told the story in *Notes of a Native Son*, Boston: Beacon Press, 1955, pp. 95–96; my thanks to David Leeming for guiding me to the original source.) Lewis himself left the Kaiser Shipyards in Vancouver because "there were too many accidents, strange accidents where Negroes got hurt and there was too much intimidation and it was too hard for a Negro to be anything except a laborer." (Lewis, quoted in the *New York Post*, 8 October 1943. The clipping is in the Norman Lewis papers in the Archives of American Art, Smithsonian Institution, Washington, D.C., R92 fr96.)
 21. See Rushing, "Marketing the Affinity of the Primitive and the Modern: René D'Harnoncourt and *Indian Art of the United States*," in *The Early Years of Native American Art History: Essays on the Politics of Scholarship and Collecting*, ed. Janet Berlo (Seattle: University of Washington Press, 1992).
 22. Frederic M. Douglas and René D'Harnoncourt, *Indian Art of the United States*, exhibition catalogue, New York: The Museum of Modern Art, 1941, p. 13.
 23. See Kraskin and Hollister.
 24. For an update on what might be called "African Space," see Robert L. Douglas, "Formalizing an African-American Aesthetic," *The New Art Examiner* 18, no. 10, Chicago, June/Summer 1991, pp. 18–24.
 25. Joan Murray Weissman, in an interview with the author, October 1991.
 26. The transcript, edited by Robert Goodnough, was printed in *Modern Artists in America*, a periodical edited by Motherwell and Ad Reinhardt, in 1951. This exchange is on p. 16.
 27. David Craven, in his "Abstract Expressionism and Third World Art: A Post-Colonial Approach to American Art," *The Oxford Art Journal* 14, no. 1, 1991, p. 58, reads this important exchange more positively than I do, seeing it as an example of the white artists' empathy with Lewis' marginalized position.
 28. Dorothy Dehner, in an interview with the author, New York, June 1987.

OBJECTS OF LIBERATION

The Sculpture of Eva Hesse

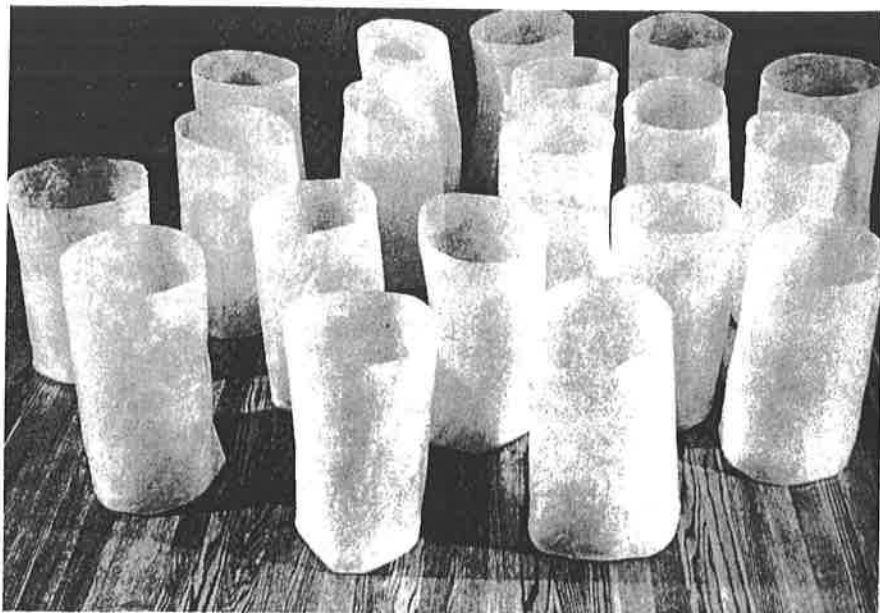
MAURICE BERGER

It is the unknown quantity from which and where I want to go.
As a thing, an object, it accedes to its non-logical self.
It is something, it is nothing.
—EVA HESSE, June 1968

A sense of absurdity comes to mind each time I encounter Eva Hesse's sculpture *Repetition Nineteen III* of 1968 [1], a group of nineteen fiberglass "buckets" that stand on the floor in "aimless but congenial order." Entering into the terrain of the piece—a phenomenological landscape of strange and nameless things—I apprehend the forms one by one as they swing into visual and visceral focus. Approaching each squat cylinder, leaning over to assume a bird's-eye view into its hollow center, I begin to realize distortions of form. One cylinder is nearly perfect, almost rigid in its uprightness. Others are battered. Some look as if they might collapse. My visceral response intensifies as the bubbles and imperfections of the forms' translucent surfaces evoke human skin. Eventually, the tension between the intellectual awareness of the work's intuitive order and the sensory pleasure of merely experiencing it dissipates. As I interact with these provocative and sensual forms that literally stand at my feet, I become increasingly cognizant of my own body moving through space. And in my repetitive and awkward choreography, I am able—if only for a moment—to psychically center myself through this experience of sensory discovery.

This relationship between body and object is central to Hesse's mature work. Inverting formalist understandings of sculptural space and functioning out of an intense identification with her materials, she strove for abstract

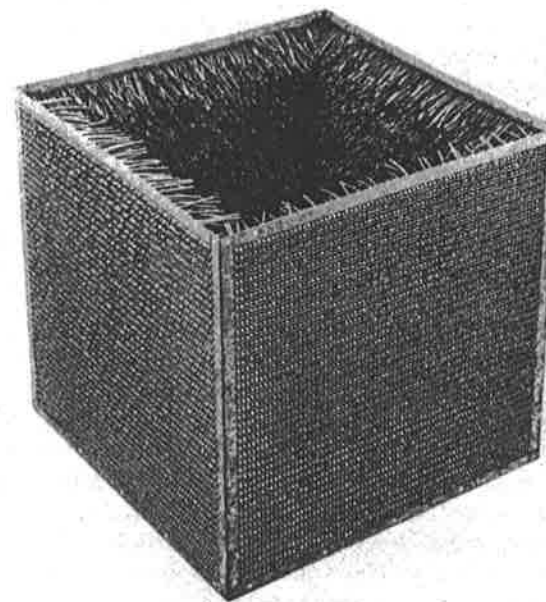
From Helen A. Cooper, ed., *Eva Hesse: A Retrospective* (New Haven, Conn.: Yale University Art Gallery/Yale University Press, 1992), pp. 119–35. Copyright © 1992 by Yale University Art Gallery. Reprinted with permission of the author.



1
EVA HESSE, *Repelition Nineteen III*
July 1968. Fiberglass and polyester resin, The Museum of Modern Art, New York.
Gift of Charles and Anita Blatt, 1969.

form that would engender a "strong, virtually visceral identification" with the viewer's body.² The art critic Lucy Lippard, referring to this aesthetic phenomenon as "body ego," observed that Hesse's humor and eroticism emerged not so much from form itself as from "the combination of shape and highly sensuous textures, the way forms swell or sag, lie or lean, the ways in which one can feel one's own body assuming those positions or relating to those shapes as to another body."³ The eroticism of Hesse's art, overt in early sculptures and reliefs that often resemble breasts or phalluses, was increasingly predicated on the relationship of the viewer's eye and body to abstract but no less provocative forms. This relationship, rather than demanding a passive and fixed viewing of precious objects, granted the viewer the freedom to explore. Walking along a row of fifty vertical fiberglass poles that lean against a wall (*Accretion*, 1968), peering into the mysterious furlike interior of a brutalist steel box (*Accession II*, 1969) [2], or resisting the impulse to touch a skinlike, latex-coated "curtain," one is eased into a deeply charged sensual experience.

Such works speak of Hesse's rebellion against prevailing aesthetic conceits and preconceptions. Even a decade earlier, as a student at the Yale School of Art and Architecture, the young artist had battled with contradictory impulses: "Does sentiment interfere with intellectual thought?" she questioned in her diary.⁴ Indeed, Hesse's struggle to transcend both the rigidity of formalist systems and the intellectual emptiness of pure expression constituted a central paradox in her work. Perhaps nowhere was her discomfort with the seeming mutual exclusivity of the systemic and the emotional in modernist art more apparent than in her early relationship to painting and her response to conservative teachers at Yale, particularly the venerated Josef Albers. To Hesse, whose "Abstract Expressionist" paintings and drawings of this period were intuitive and organic ("ultra alive," as she described them), Albers's hard-edged, formulaic lectures were "a doctrine of thought, all inclusive [and] based on one idea." "How much more can be



2
EVA HESSE, *Accession II*
1969. Galvanized steel and plastic tubing. Detroit Institute of Arts.

done with this notion?" she concluded.⁵ By the winter of 1960, Hesse was writing of her need to break free of the restraints of traditional easel painting:

I will abandon restrictions and curbs imposed on myself. Not physical ones, but those restrictive tabs on my inner being . . . I will strip me of superficial dishonesties. I will paint *against* every rule I or others have invisibly placed . . . I should like to achieve free, spontaneous painting delineating a powerful, strong, structured image. One must be possible with the other. A difficult problem in itself but one which I shall achieve.⁶

The process of painting, however, would ultimately prove too restrictive. "For me painting has become . . . [anti-climactic]. 'Making art, painting a painting.' The Art, the history, the tradition is too much there," she wrote in December 1964. "I want to be surprised. To find something new." It was in this period that Hesse's attitude toward art and self-expression began to change, as her conviction that she could take painting into new territory gradually waned. The frustration evident only the month before in her diary—"Why is it that I cannot see *objectively* what I am about? My vision of myself and of my work is unclear, clouded. It is covered with many layers of misty images. Inconsistent. I do want to simplify my turmoil"—gave way in December to a new enthusiasm when she constructed her first serious sculpture from materials found in the abandoned factory that was her Kettwig studio.⁸ The untitled work, which was eventually destroyed or lost, consisted of a stretched, heavy mesh screen through which she threaded and knotted pieces of plaster-soaked cord: a contrast of softness and rigidity, spontaneity and order, that prefigured the conceptual and formal relationships of her mature work.⁹ The piece also initiated Hesse's own emotional process of relinquishing the need to validate herself through the act of painting. By the spring of 1965 she would abandon traditional painting altogether, concentrating instead on a series of provocative reliefs.¹⁰

Hesse's attitude toward sculpture, like that of a number of her contemporaries in the avant-garde, proved no less rebellious; her mature work overtly questioned contemporaneous critical understandings of sculptural space and its relation to the spectator. One of the most influential and paradigmatic treatises on modern sculpture appeared as a chapter in the philosopher Susanne Langer's influential and widely read *Feeling and Form* (1953). Hesse attended Langer's guest lectures at Yale in the late 1950s and read at least three of the theorist's books, including *Feeling and Form*, which she described as "discourses on language and symbolism" from which she "got nothing."¹¹ Essentially, Langer asserted that the most resonant sculptural form functions as a "powerful abstraction from actual objects and the three-dimensional space which we construe by means of them, through touch and sight."¹² She reasoned that by establishing a direct analogy

between itself and the human body, the sculptural object functioned as a center of three-dimensional space, "a virtual kinetic volume, which dominates a surrounding space, and this environment derives all proportions and relations from it, as the actual environment does from one's self."¹³ As such, sculpture constituted a "semblance" and "objectification" of a living self, an organic parallel to the viewer's body.

Such organic metaphors, inherent to most formalist discussions of sculpture in the 1950s and 1960s, are to a great extent contradicted by Hesse's mature work.¹⁴ If sculpture represented for Langer an autonomous re-creation of the self whose resonance yielded to the static act of *viewing*, it became for Hesse an object of engagement. Fundamentally Langer analogized sculptural form to an organic being whose paradoxes and contradictions, rather than dependent on a temporal interaction with a viewer, were self-contained within the object's own complex composition. Hesse's forms, on the contrary, are neither a metaphor for the human body nor an abstract reduction from reality. She described her sculpture as nothing more or less than a "dumb" or "absurd" presence inserted directly into the spectator's sensory field.¹⁵ The viewer was free to relate to these forms on a number of levels, a relationship established not by a passive contemplation of sacred aesthetic objects but by a complex process of perception and discovery. An undated note of 1968–69 from Hesse's diaries suggests this inner-directed and personal formation of meaning and selfhood: "solipsism: the theory or belief that *only knowledge of the self is possible* and that for each individual the self itself is the only thing really existent and that therefore reality is subjective."¹⁶ The issue of art as a vehicle through which the "self" could be realized or understood was important to Hesse both in relation to the viewer and to herself—a private and liberatory search for the "self" that ultimately extended to the solipsistic relationship between object and viewer as well.¹⁷

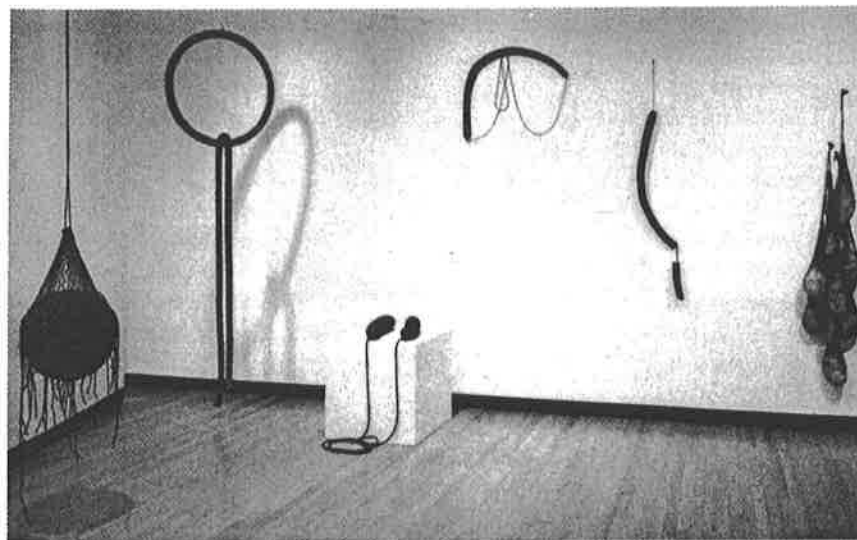
Hesse's notation parallels the solipsistic imperatives of a number of so-called Minimalist artists and dancers of the 1960s and early 1970s, including Yvonne Rainer, Robert Morris, Richard Serra, Carl Andre, and Robert Smithson. Rosalind Krauss has characterized this phenomenon as a refusal "to give the work of art an illusionistic center or interior." By denying their work a preordained organic meaning, these artists were "simply re-evaluating the logic of a particular *source* of meaning rather than denying meaning to the aesthetic object altogether. They [were] asking that meaning be seen as arising from . . . a public, rather than private space," from a distinct temporal relationship between the viewer and the sculptural object or installation.¹⁸ Searching for art forms that could critique the repressive space of late capitalism as well as engender experiences that were self-validating and recuperative, Robert Morris, for example, centered on the winding and circuitous paths of the labyrinth—"a metonym of the

search for the self, [as] it demands a continuous wandering, a relinquishing of the knowledge of where one is."¹⁹

Rather than relinquishing this knowledge and the concomitant ideological meaning this process held for Morris, Hesse allowed aspects of the self to emerge out of an intimate identification of the viewer's body with the sculptural object. Unlike the hard-edged, prefabricated plinths, tiles, cubes, and labyrinths of the Minimalists, her objects maintain a spontaneous quality; their seductiveness turns on their ability to arouse desire, to engender a selfhood rooted in sexuality. The self, then, is formulated as a sensuous being in response to forms that "swell or sag, lie or lean." While these sculptures do not entirely refuse Langer's notion that sculptural form defines the meaning and quality of its surrounding space, their erotic meaning can be both felt and apprehended only through direct, sensory experience. In other words, they elicit desire not by depicting sexual forms viewed safely from a distance, but by inserting themselves into the viewer's tactile and visual field as contradictory, demanding, abstract objects.

Even in Hesse's more overtly sexual reliefs and small-scale constructions of the mid-1960s, meaning is complex and fractured. By refusing to project an unparadoxical semblance of the "self," these forms confront the viewer with fragile contradictions. Some disorient by suggesting bizarrely attenuated sexual organs or a convergence of sexual and machine forms: in *Cool Zone* of 1965, a thick magenta cord drops from the center of a small, breastlike base for a sculpture stand; and *C-Clamp Blues*, a relief from 1965, contains a small pink push button (actually the painted head of a bolt), an enticing nipple that teases the viewer to activate Hesse's absurd "machine." Other works of the same year employ duplication or repetition to skew overtly sexual allusions. The macabre humor of *Ingeminate* [3] and *Several* rests on their repetition of sausagelike forms, replicated and oversized phalluses that are severed from their hosts. Likewise, the obsessive circles of wound cord in such reliefs as *Ringaround Arosie*, *Eightier from Decatur*, and *2 in 1* suggest disconnected breasts. Still other works, like *Untitled or Not Yet* of 1966, whose hanging black net bags filled with polyethylene masses resemble disembodied, pendulous breasts or severed scrota, allude to male and female anatomy simultaneously. Overall, these erotic sculptures refuse to project sexuality as static or univalent. Instead their meanings oscillate between unreconciled and contradictory polarities—male/female, soft/hard, seductive/repulsive, ordinary/strange—a sensibility that would dominate Hesse's work until her death in 1970. Having asserted that "absurdity is the key word" in her art and life, Hesse consciously embraced such contradictions:

I remember always working with contradictions and contradictory forms, which is my idea that in life—the whole absurdity of life—everything has



3

EVA HESSE, Installation view of work from the mid-1960s, including *Vertiginous Delour* (far left), 1966, and *Ingeminate* (center, on pedestal), 1965. Mixed media. Photograph: Michael Agee.

always been opposites. Nothing has ever been in the middle. I was always aware that I would take order versus chaos, stringy versus mass, huge versus small, and I would try to find the most absurd opposites or extreme opposites. And I was always aware of their absurdity, and also their contradictions formally. And it was always more interesting than making something average, normal, right size, right proportion.²⁰

The conflicted sense of self that emerges for the viewer through the experience of these early erotic objects and reliefs recalls the work of Marcel Duchamp.²¹ What Hesse gleaned from Duchamp had less to do with the Marxian implications of his readymade strategy and more with his conception of the erotic self as multivalent and unstable. If the declarative mode of the readymade established Duchamp as responsible for naming as art an ordinary object in the world, the psychosexual center of the artist's work remained deliberately ambiguous.²² The male/female associations of the urinal form in *Fountain* (1917), the simultaneous depiction of the volume of the penis and the void of the vagina in *Objet-Dard* [4] (1951), Mona Lisa's mustache and goatee in the assisted readymade *L.H.O.O.Q.* (1919), or Duchamp's collaborative self-representation as his female alter ego Rose Sélavy in a photograph by Man Ray (ca. 1920–21) [see page 145] all suggest



4

MARCEL DUCHAMP, *Objet-Dard*
1951. Bronze cast. Philadelphia Museum of Art, Gift of Arne Ekstrom.

the complexity of our sexuality and the insufficiency of language to define or name our divided self.²³

Duchamp's exteriorization of the erotic attempted "to divorce and elevate the idea of eroticism from [a] merely sexual . . . satisfiable biological function . . . to a semiotic order."²⁴ If Duchamp constructed a complex relation between words and things in which the arbitrariness of language was contrasted against its rigid linguistic systems, Hesse built her entire aesthetic world around an attempt to reconcile this fundamental division between the arbitrary and the systemic—between spontaneous, expressive forms and the grid (one of culture's most durable gestalts), or between absurd, virtually unnameable forms and the socially encoded words the artist culled from a dictionary and thesaurus to name them: *addendum*, *augment*, *compart*, *compass*, *contingent*, *schema*, *sequel*, *stratum*. This oscillation between contradictory possibilities—an instability that parallels the fundamental division of the linguistic order—permits a seduction of the spectator that extends well beyond the banal projection of erotic objects. Instead, linguistic and structural conditions are comfortably, and to a great extent abstractly, inserted into the aesthetic field, involving the viewer in an experience that is simultaneously familiar and mysterious.

The seductive tension in Hesse's work between the arbitrary and the motivated, between the familiar and the mysterious, is no more evident than in her handling of materials. With *Accession* of 1967–68, the first work to be in part fabricated to her specifications, the artist reached an important transitional point in her oeuvre, as the sensibility of the erotic object was extended into larger and more abstract works.²⁵ The piece, a waist-high, grid-perforated steel box through which Hesse herself hand wove plastic tubes, posits visual and sensual contradictions between the hard edge of its exterior and its dense, bristling interior. (Indeed, in its cool, calculated

exterior and erotic, mysterious core, *Accession* suggests a stylistic collision between one of Donald Judd's Minimalist aluminum boxes and Meret Oppenheim's Surrealist fur-covered teacup of 1936.)²⁶ The work also commences Hesse's transformatory attitude toward materials: as part of her personal program to liberate the art object, she permitted heretofore repressive industrial materials such as wire, fiberglass, galvanized steel, plastic tubing, latex, and plaster to also suggest conditions of softness or fragility. By allowing the surface of latex and fiberglass-coated cheesecloth pieces (*Expanded Expansion* and *Contingent*, both of 1969) or fiberglass works (*Repetition Nineteen III* and *Sans II* of 1968) to swing between states of gumminess or glassiness and the illusion of human skin, Hesse desublimated these materials without changing their innate qualities or resorting to a simplistic anthropomorphism.²⁷

While a number of art historians have relegated Hesse's mature work to the category of "process art," her attention to the objectness of sculpture and its effect on the viewer suggests a more independent position in the world of the 1960s avant-garde.²⁸ As Hesse herself stated, "I think for me the great involvement is [using] the material to arrive at the end. I am not that conscious of the material as a beautiful essence."²⁹ While her mature work remained deeply personal, its aesthetic and ideological sensibility was to some extent, however, commensurate with a significant manifestation of the process-oriented art of the period: anti-form. The term—coined in 1968 by the editors of *Artforum* as the title of an important and controversial essay by Robert Morris—denotes a sensibility in art that was, in many respects, a liberatory response to the repressive, hard edge of Minimal sculpture. Describing the latter's obsession with quality and closure as a form of commodity fetishism, Morris challenged its conservatism, its concern with comparisons between static, similar objects within closed sets.³⁰ With anti-form, he ascribed to a number of young artists (including Hesse) a new sensibility in which

the focus on matter and gravity as means results in forms which were not projected in advance. Considerations of ordering are necessarily casual and imprecise and unemphasized . . . chance is accepted and indeterminacy is implied since replacing will result in another configuration. Disengagement with preconceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue aestheticizing form by dealing with it as a prescribed end.³¹

The ideological mission of anti-form, problematic though it may have been, proposed the dismantling of the institutional hierarchies that defined the art object, mandated its form and appearance, and brokered its sale and distribution. While the resolute abstraction of anti-form removed it from any immediate engagement with the class, race, gender, and antiwar politics

of the 1960s, these works embraced an indirect cultural politics concerned with spectatorship and capitalist institutions. While Hesse's sculpture was less ideological, less chance-oriented, and more ordered than Morris's understanding of anti-form suggests, it nevertheless shared anti-form's call for freedom from the repressiveness of traditional formalist painting and sculpture. "I am interested in finding out through the working of the piece some of the potential and unknown and not preconceived," Hesse told Cindy Nemser in 1970. "I think the more you allow yourself to be open—at least that is one of my interests now, in what is happening and what can happen—and be completely free to let that go and change, that is one of the things that I really want to work on, where I have less preconceived plans and let things go." And in the context of discussing her use of materials, she further asserted: "There isn't a rule. I don't want to believe in any rules. I don't want to keep any rules. I want to sometimes change the rules."³²

Ultimately, the anti-form concept posed a crucial question about the nature of advanced art. Could the form of the art object be desublimated in order to upset the repressive nature of its exhibition and display? In 1969, Morris addressed this question in *9 at Leo Castelli*, a group show at the dealer's Upper West Side warehouse. Isolating the formal and intellectual problems associated with the anti-form concept, the exhibition—which included works by Hesse (*Augment* and *Aught* of 1968), Alan Saret, Claes Oldenburg, Bill Bollinger, Keith Sonnier, Bruce Nauman, Richard Serra, and Steve Kaltenbach—refused the limitations of closed forms in favor of an exploration of sensuality and nontraditional materials. Castelli's warehouse reverberated with piles of felt; rivers of spattered lead; electrochemical reactions; magnetic fields; sheets of rubber, latex, and plastic; neon and fluorescent light; and raw steel. Materials—deployed as recognizable, unprecious, ordinary substances—no longer aspired to represent values or things in the world. Wood did not suggest the organic, plastic did not embody modernity or technology, and steel did not mean brutality. Objects scattered on the floor neither ascended to the sky nor transcended literal earthly conditions. They simply existed in their base material state as the physical residue of the transitive.³³ And while the liberation of form through chance relationships alluded to the earlier innovations of Surrealism, the show, in fact, was rooted in such fundamental tenets of Minimal Art as truth to materials, the acceptance of gravity, and the freeing of the object from the constraints of composition.

Hesse's sculptures—objects that waver between literalness and allusion, order and chaos, chance and control—to some extent depart from Morris' particular understanding of anti-form. But her work did maintain one strong parallel to the anti-form sensibility: its entry into an abstract, psychosexual dimension. To one degree or another, this dimension allowed anti-form to challenge the purity and aloofness of formalist sculpture. It was

a confrontation accomplished through the most disparate of strategies—from the randomness of Morris's unraveled felt pieces to the formal integrity of Hesse's objects. Yet for the most part, the psychosexual dimension of the work of Hesse, Morris, Serra, Nauman, Oldenburg, and other artists of the period eluded the puritanical formalist methodologies of most Minimalist criticism. Lippard observed that some writers, however, had speculated that the 1966–67 art season would be the "Erotic Season"—an answer to the Pop, Op, and Primary Structure seasons past. "For at least two years," she wrote, "rumors have been rife of wickedness stored up in the studios waiting for the Trend to break."³⁴ (One is reminded here of Duchamp's assertion "I believe in eroticism a lot, because it's truly a rather widespread thing throughout the world, a thing that everyone understands. It replaces, if you wish, what other literary schools called Symbolism, Romanticism. It could be another 'ism,' so to speak."³⁵)

Lippard herself had explored these ideas in an exhibition she organized in 1966 at the Fischbach Gallery in New York. Entitled *Eccentric Abstraction*, the show considered the "emotive or 'eccentric' or erotic alternatives to a solemn and deadset Minimalism which still retained the clarity of that notion."³⁶ Along with Louise Bourgeois's erotic latex membranes, Bruce Nauman's rubber streamers, Alice Adams's "giant chain link womb form," Don Potts's undulating wood and leather sculptures, as well as works by Gary Kuehn, Keith Sonnier, and Frank Lincoln Viner, Hesse was represented by three pieces—the sausagelike *Several* and *Ingeminate*, and *Metro-nomic Irregularity II* of 1966, a 20-foot abstract construction in which a mass of cotton-covered wire was strung across three gridded wood boards. While Lippard's understanding of the eroticism of these works would appear to be more appropriate to Hesse's later sculpture, her reading is no less insightful:

Eccentric abstraction thrives on contrast, but contrast handled uniquely, so that opposites become complementary instead of contradictory. . . . Evocative qualities or specific organic associations are kept at a subliminal level. . . . Ideally a bag remains a bag and does not become a uterus, a tube is a tube and not a phallic symbol. Too much free association on the viewer's part is combatted by formal understatement, which stresses a non-verbal response and often heightens sensuous reactions by crystallizing them.³⁷

This emphasis on the erotic and the sensual was not without political justification; indeed, in the teeming intellectual and cultural ferment of New York in the mid-1960s, the idea that the liberation of late-capitalist culture was grounded in the desublimation of repressed sexuality was widespread. The theoretical cornerstone for such thinking in the United States and Europe was Herbert Marcuse's *Eros and Civilization* (1955), a philosophical critique of Freud that argued for a recognition of the essentially political nature of this repression. The book, widely read in the New

York avant-garde, vehemently disputed Freud's identification of "civilization" with repression.³⁸ Freud had reasoned that to function in an ordered society, the individual must yield to society's conscious and unconscious mechanisms of restraint and suppression; the base urges of "pleasure" must never overcome the pragmatic needs of "reality." For Marcuse it was precisely this acquired self-repression—so central to society that it is handed down from one generation to another like the tenets of law—that inhibited freedom and liberation. What began as subjugation by force, reasoned Marcuse, soon resulted in "voluntary servitude," collaboration in reproducing a society which made servitude increasingly rewarding and palatable.³⁹

Freud saw the sacrifice of libido as necessary to orient society toward labor rather than leisure. (Hence, the libidinal or desublimating labor of the artist was most often viewed in bourgeois society as wasteful if not ridiculous.) In this sense, society's motive in enforcing the reality principle was "economic, since it has not means enough to support life for its members without work on their part, it must see to it that the number of these members is restricted and their energies directed away from sexual activities on to their work."⁴⁰ Rather than regarding repression as injurious, Freudian psychoanalysis to some extent invested in its virtues, validating its role in the formation of the symbolic order of language and ultimately of society.⁴¹ For Marcuse, the battle for social and cultural freedom would be best served by challenging this socially ingrained mechanism of sexual and sensual denial. In a revised "Political Preface" for *Eros and Civilization*, written in 1966 at the moment of the great liberation struggles in Vietnam, the Congo, South Africa, and the ghettos of America's "affluent society," Marcuse restated this connection:

"Polymorphous sexuality" was the term I used to indicate that the new direction of progress would depend completely on the opportunity to activate repressed or arrested *organic*, biological needs: to make the human body an instrument of pleasure rather than labor. The old formula, the development of prevailing needs and faculties, seemed to be inadequate; the emergence of new, qualitatively different needs and faculties seemed to be the prerequisite, the content of liberation.⁴²

Calling for a "revolution in perception, a new sensorium," a revolution committed to exposing the sham of formalism, Marcuse imagined a material and intellectual reconstruction of society rooted in a new aesthetic environment—one that abandoned rational forms and rigid techniques in favor of perception, freedom, and pleasure.⁴³ It is no surprise, then, that the central tenets of anti-form and to some extent "Eccentric Abstraction" parallel certain ideas expressed by the Marcuse-influenced art critic Ursula Meyer in her important text "The Eruption of Anti-Art." In addressing the issue

of anti-art in the 1960s, Meyer suggested that the rediscovery of Dada had resulted in a new sensibility that called for the "desublimation" of cultural values in art. Building her argument on Marcuse's notion of a desublimated society, Meyer cited his influential *An Essay on Liberation* (1969), in which he suggested that "the radical character, the 'violence' of the reconstruction in contemporary art, seems to indicate that it does not rebel against one style or another, but against 'style' itself, against the art-form of art, against the traditional 'meaning' of art."⁴⁴ For Meyer (unlike Marcuse, who thought in terms of more conventional art forms), anti-art was most radical when it undermined the conventions and the form of the static art object—objects specifically created to meet the self-serious demands of the museum and its patrons. "If Anti-Art exists at all—not only in terms of an art historical (Duchampian) oddity, but in the context of a revolutionary present," Meyer concluded, "... it has to be defined on the basis of its temporariness."⁴⁵

With such calls for anti-art pervasive on a number of fronts, the late 1960s—the realm of Hesse's most self-validating intellectual and aesthetic development—were characterized by a "revolution in perception, a new sensorium." Through performance, dance, film, and the plastic arts, cultural producers were questioning the very nature of aesthetic form and were exploring the possibility of desublimating culture via a celebration of theatricality, temporality, absurdity, eroticism, and pleasure. Indeed, the institutional spaces of high culture had become home to numerous acts of aesthetic liberation. The dances of Yvonne Rainer (whom Hesse admired) employed simple, task-oriented movements through arbitrary and often playful cues. In the circuslike ambience of *Act*, a section of *The Mind Is a Muscle, Part 1* (1966), Rainer involved dancers in swinging, acrobatic, and gymnastic movements, culminating in a playful magic act. Carolee Schneemann's *Meat Joy* (1964), one of the most overtly erotic dances choreographed at the Judson Dance Theater, employed scantily clad male and female dancers in a lustful frolic of bodies and raw meat. The large-scale soft sculptures of Claes Oldenburg (with whom Hesse strongly identified) whimsically extended Duchamp's readymade sensibility into an erotic and theatrical realm. And Andy Warhol (another "high" on Hesse's "favorite list") directed a group of films—*Blow Job* (1963), *Vinyl* (1965), *My Hustler* (1965), *Beauty #2* (1965), *The Chelsea Girls* (1966)—that constitute some of the most provocative and liberatory statements on sexuality to emerge from the 1960s avant-garde.

Hesse, while admiring these groundbreaking achievements, neither embraced the explicit eroticism of body-oriented art nor anti-form's dissolution of the art object into base materials. On one hand, her objects engage the viewer's body in a theatrical experience of phenomenological exploration, characterized, for example, by my own awkward "dance" around *Repetition Nineteen III*.⁴⁶ On the other, in works such as *Right After* of 1969—

a hanging, intertwined mass of fiberglass-coated string—the art object unravels into a magical “order that could be chaos,” introducing into the aesthetic field such qualities as humor, playfulness, and absurdity.⁴⁷ Hesse’s concern with eroticism, play, and sensual discovery is apparent in the unattributed reading notes she took directly from Lippard’s essay “Eros Presumptive” (1967), an examination of the abstract, phenomenal eroticism of recent desublimatory art. They accompanied work notes for several of the artist’s major sculptures, including *Sans*, *Addendum*, *Repetition Nineteen*, *Schema*, and *Stratum*:

Eroticism in the visual arts curious combination of specific and generalized sensation, rhythmic and sequential . . . abstract objects that produce unmistakable sensations attachable to though not necessarily interpretable as erotic . . . not symbols for something else, no allusive factors.

[Robert] Morris: neutralizing nudity into a condition like any other condition. Thus isolating and *demythologizing* of conventional ideas . . .

Oldenburg: as eroticism his work is abstract. The stimuli arise from pure sensation rather than direct association with objects depicted.

Simultaneous detachment and involvement. Opposites are witnesses to ultimate union—or the neutralization of their own opposing characteristics . . .

endless repetition can be considered erotic . . .⁴⁸

Although Hesse’s notes from Lippard do not constitute an explicit declaration of intention, their presence is most significant, since the artist rarely, if ever, entered extensive notations from critical writings into her work notes. Implicit in Lippard’s essay—and in Hesse’s works of the period—is a condition central to the functioning of art that is both “abstract” and “erotic”: the coexistence of opposites. Recapitulating the contradictions and conflicts inherent in both anti-form objects and “Eccentric Abstraction”—between industrial and natural states, hardness and softness, geometry and intuition, the sensual and the clinical, chaos and order—Lippard affirmed a visual aesthetic in which eroticism was both “specific and generalized,” “sensation[al] and thought[ful],” in which nudity was demythologized into “a condition like any other condition.” In effect, this recontextualization of abstract art concerns the mapping of contradictions at a moment when the intellectual and formal integrity of modernism itself was being questioned, when writers such as R. D. Laing, Gilles Deleuze, and Félix Guattari viewed the “self” as shaped through fracture and conflict rather than stability. Even the “polymorphous” sexuality championed by Marcuse as an antidote to oppression was fundamentally about the acceptance of conflict; it envisioned a world where the boundaries between male and

female, and the univalence of sexuality itself, would give way to a sexuality that was fluid and adventurous. Ultimately, the transgressiveness of this period would even sanction the reformation of the abstract art object, as artists like Hesse pushed it closer and closer to the edge.

It is perhaps fitting to end this discussion of Hesse’s sculpture with one of her most overtly transgressive works, *Hang Up* of 1966. Self-described as “the most important early statement I made. . . . It was the first time where my idea of absurdity or extreme feeling came through,” *Hang Up* consists of a cloth-wrapped stretcher out of which a gracefully bent cord-wrapped steel rod projects.⁴⁹ The work reads as a kind of swan song to painting—a complex structure that simultaneously suggests Hesse’s frustration with and attraction to the medium. It also prefigures most of the stylistic devices of her mature work: conflation of painterly and sculptural properties, erotic projection of form into the spectator’s space, theatricalization of a passive setting, and oscillation between contradictory conditions such as softness and rigidity or arbitrariness and order. “That is the most ridiculous structure I have ever made,” said Hesse of the piece, “and that is why it is really good. . . . There was nobody doing anything like this at the time. I mean this was totally absurd to everybody at that time.”⁵⁰ Indeed, in its humor and optimism, the work alludes not only to the “hang-ups” associated with “mastering” the act of painting but to the broader cultural relationship between sexual and social hang-ups and the lack of personal freedom. “I had an insight . . . that I deny myself pleasure, and that I’m desirous of pleasure nevertheless,” wrote Hesse concerning her own rejection of the restrictive “rules” of formalist painting.⁵¹ In the process of breaking these rules, she extended modern sculpture toward “what is yet not known”⁵²—an abstract field where humor, eroticism, and discovery were permitted and ultimately celebrated.

NOTES

1. Lucy Lippard, *Eva Hesse* (New York, New York University Press, 1976), p. 108. Hesse wrote to her friend Rosalyn Goldman in the summer of 1967 that she was “working out an idea for a gas,” which would take the form of little “buckets” with hoses coming out of them. For more on the evolution of *Repetition Nineteen I, II*, and *III*, see Lippard, pp. 106–10.
2. *Ibid.*, p. 187.
3. *Ibid.*
4. Diary entry of September 7 [1958]. Hesse’s entire career was shaped by this battle between emotional and intellectual impulses. Writing in 1959 (diary entry of February 15), the artist asserted that she was “making an effort to remain rational and objective and less emotional,” an effort that “thus far seem[ed] fruitless.” Hesse saw this imperative to combine intellectual and emotional

impulses as a personal psychological need to balance the "conflicting forces inside Eva," forces that she divided into the realm of her mother ("unstable, creative, sexual . . . Sadistic—aggressive") and father and stepmother ("Good little girl, obedient, neat, clean, organized—masochistic") (undated diary entry [May 1966]).

5. Hesse described her work as "ultra alive" in an undated diary entry of February 1960: "I have and still continue with a series of drawings in ink with my main tool a crudely shaped wrong side of small brush. The drawings can at best be described as imagined organic and natural forms of 'growth.' They are essentially quite free in feeling and handling of medium. 'Ultra alive.' " She characterized Albers's lectures in a diary entry dated Wednesday, April 15, 1959. And in 1970 she told Cindy Nemser, "I loved Albers' color course but I had it at Cooper. I did very well with Albers. I was Albers' little color student. . . . And he always said every time he walked into the classroom, 'What did Eva do?' I loved it. I didn't do it out of need or necessity. I loved those problems. But he [Albers] couldn't stand my painting, and of course I was much more serious about the painting. But I had the Abstract Expressionist student approach, not Albers', [Rico] Lebrun's, [Bernard] Chaet's idea. And if you didn't follow their idea it wasn't an idea" (Hesse/Cindy Nemser, unpublished interview with Eva Hesse, Eva Hesse Archives at the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio).
6. Passage "written Oct. 28 [1960]" and evidently transcribed into the diary begun November 2, 1960, some days later.
7. Diary entry of 10 December 1964.
8. Diary entry of Monday, November 16 [1964]. The complex interrelationship between Hesse's sculptural and drawing processes did not extend to painting, which proved an unacceptable medium into which the artist could translate her paradoxical forms. "I had a great deal of difficulty with painting and never with drawings. The drawings were never very simplistic. They ranged from linear to complicated washes or collages. And the translation or transference on a large scale and in painting was always tedious. It was not natural and I thought to translate it in some other way. So I started working in relief and the line. The ropes that now are so commonly used started by the drawings becoming so linear. And I really translated the lines" (Hesse/Nemser transcript).
- Hesse seems to have accidentally made her first object in Woodstock, New York, in the summer of 1962. A group of artists, including Hesse, organized a traveling art carnival that was supposed to "entertain the art capitals of the world." One of the projects was a "Sculpture Dance," where artists danced inside and around their large-scale sculptural creations. Hesse's contribution, according to Tom Doyle, was "really floppy . . . a beautiful piece, a tube of soft jersey and chicken wire" (quoted in Lippard, p. 21).
9. Hesse's enthusiasm for the piece is evident in her diary entry of December 10, 1964: "Plaster! I have always loved the material. It is flexible, pliable, easy to handle in that it is light, fast working. Its whiteness is right. I will take those screens. Finish one I began in lead. Then get cloth cut in strips and dip in plaster and bring through screen. *I needed a structure that is perfect.*"
10. The artist's attitude about the sharply defined art historical boundaries between painting and sculpture, however, remained ambivalent. In a certain sense, she

never entirely abandoned the painterly processes and formal sensibility that characterized her earlier, Abstract Expressionist-inspired student work. On the relationship of her sculpture to painting, Hesse observed: "Where does drawing begin and where does drawing end and painting begin? . . . Really the drawings could be called paintings legitimately and a lot of my sculpture could be called paintings and a lot of it could be called nothing—a thing or an object or any new word you want to give it because they aren't traditional. . . . I don't know if the last piece I had at Finch College [*Contingent*] can be called painting or a sculpture. It is really hung paintings in another material more than they are sculpture" (Hesse/Nemser transcript).

11. Diary entry of April 14 [1959]. Hesse's note reads: "I got nothing from Miss Langer's discourses on language and symbolism. Or if I did, I do not feel it." Two years later when she was no longer a student, however, she wrote: "Reading Langer's *Problems of Art*. Enjoying it. My—what pressure I was under when I formerly read her other 2 books, *Philosophy in a New Key*, *Feeling and Form*" (diary entry of Saturday [March 25, 1961]).
12. Susanne K. Langer, "The Modes of Virtual Space," in *Feeling and Form: A Theory of Art* (New York: Charles Scribner's Sons, 1953), p. 90. In addition to sculpture, Langer's theoretical purview included painting, architecture, literature, music, dance, drama, and film.
13. *Ibid.*, p. 91.
14. For other formalist readings of sculpture in an organicist mode, see Clement Greenberg, "The New Sculpture" (1948/58), in *Art and Culture: Critical Essays* (Boston: Beacon Press, 1961), pp. 139–45; Donald Judd, "Jacques Lipchitz," *Arts* 34 (December 1959), reprinted in *Donald Judd: Complete Writings, 1959–1975* (New York: New York University Press, 1975), p. 7; and Michael Fried, "Art and Objecthood," in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: E. P. Dutton, 1968), pp. 116–47.
15. Hesse continually referred to her objects as "dumb" and "absurd." See, for example, her letter of March 18, 1965, to Sol LeWitt (cited in Lippard, p. 34), and the transcript of her 1970 interview with Cindy Nemser.
16. Undated entry [ca. 1968–69] on loose sheet of small, six-ring notebook paper. A number of other references to the word "solipsistic" appear in Hesse's writings. As an undated diary entry [ca. May 1967], for example, it appears as a single, capitalized word—**SOLIPSISTIC**—in the top margin of an otherwise blank page. In another entry [October 1966], she wrote: "new piece / 'Solipsistic' / 5 × 5' / 3 inches thick / sculp metal surface? / drill holes (can you drill through sculp metal?) / rubber base / painted (sprayed before rubber hose, flat black)."
17. Hesse observed in her diary in 1966: "When I am responsible for self I will be able to decide on what is 'free' for me, creative, spontaneous, and what should be controlled, organized, and substantial" (entry of 10:00 Friday [April 1966]).
18. For more on the formation of the self and the phenomenological imperatives of Minimalist sculpture, see Annette Michelson, "Robert Morris: An Aesthetics of Transgression," in *Robert Morris* (Washington, D.C.: Corcoran Gallery of Art, 1969), pp. 7–79; and Rosalind Krauss, "The Double Negative: A New Syntax for Sculpture," in *Passages in Modern Sculpture* (New York: The Viking Press, 1977), pp. 243–87. The latter also contains a groundbreaking analysis of formal-

- ist understandings of sculptural space and volume, and the inversion of these ideas in "minimalist" practice, a reading that liberally informs my own understanding of Hesse's complex phenomenological and spatial constructions.
19. Robert Morris, "Aligned with Nazca," *Artforum* 14 (October 1975): 36. For more on the issue of solipsism, selfhood, and the avant-garde, see Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper & Row, 1989), pp. 129–66.
 20. Hesse/Nemser transcript.
 21. The strategies of Hesse's early work are, at the very least, formalistically related to Duchamp. In addition to her erotic puns and use of found objects, certain of her imagery relates directly to his work. The breast forms, for example, appear to have their origin in several works by Duchamp—especially *Prière de toucher* (1947), a hand-colored, foam-rubber breast that appeared on the cover of the catalogue *Le Surréalisme en 1947*. The machinelike imagery of the untitled study for *Legs of a Walking Ball* (1965) bears a striking resemblance to the "Realm of the Bachelors" in Duchamp's *La Mariée mise à nu par ses célibataires, même* (*Le Grand Verre*) (1915–23). The title *Ring-around Arosie* appears to be both a reference to Hesse's friend Rosalyn Goldman and a pun on the name of Duchamp's alter ego, Rose Sélavy. In 1970, Hesse acknowledged her relationship to Duchamp and the feeling of "total absurdity" engendered by his work (Hesse/Nemser transcript).
 22. For more on the declarative structure of Duchamp's readymades, see Benjamin H. D. Buchloh, "Ready Made, Objet Trouvé, Idée Reçue," in *Dissent: The Issue of Modern Art in Boston* (Boston: Institute of Contemporary Art, 1986), p. 108.
 23. Mason Klein, in his insightful Lacanian analysis of Duchamp's construction of the self, writes: "The myth of a unified 'self' (along with its implied acquisition of a sexual identity based on ego development and/or the maturation of the drives) was hardly endorsed by Marcel Duchamp, whose . . . [self-professed] female creativity [was] integrated into his alter ego, Rose Sélavy, if not completely resolved with his readymades. Unlike his Surrealist colleagues, Duchamp's interrogation of the unity of the subject—its fictive coherence—ultimately addresses the discourse of sexuality itself as it parallels the internal and arbitrary division of language" ("Towards a Phenomenology of the Self: Marcel Duchamp's *Étant donnés* . . ." [Ph.D. dissertation, The City University of New York, 1994]). For more on Duchamp and the divided self, see Annette Michelson, "Anemic Cinema: Reflections on an Emblematic Work," *Artforum* 12 (October 1973), reprinted in *Looking Critically: 21 Years of Artforum Magazine*, ed. Amy Baker Sandback (Ann Arbor, Mich.: UMI Research Press, 1984), pp. 143–48.
 24. Ibid.
 25. As a series, the *Accession* boxes (1967–69) collectively represent the first of the artist's works to be fabricated. The works were produced in aluminum and rubber tubing (*I*), galvanized steel and plastic tubing (*Accession* of 1967–68, which was exhibited at the Milwaukee Arts Center and is now in the Collection of Chester Lowenthal, Arts Four Corp., Paris; and *II* of 1969 [plate 108]), fiberglass and plastic tubing (*III*), and galvanized steel and rubber tubing (*IV* and *V*).
 26. The formal connections between *Accession* and Oppenheim's *Object* may be more than just coincidental. In her appointment book, Hesse noted on June 24, 1965, that she had met the "lady who in 1935 [sic] made the fur-lined teacup."
 27. On her refusal to alter the innate qualities of materials, Hesse stated: "I do have certain feelings now that keep things as they are. I mean I have a very strong feeling about honesty, also extremely heightened since I have been so ill. And in the process—it sounds corny—true to whatever I use, and use it in the least pretentious way and the most direct way. . . . If a material is liquid, I just don't leave it or pour it. I can control it, but I don't really want to change it" (Hesse/Nemser transcript). For more on Hesse's complex processes, see Barrette, pp. 12–17.
 28. For discussions of Hesse as a process artist, see Krauss, p. 272; and Robert Pincus-Witten, "Eva Hesse: More Light on the Transition from Post-Minimalism to the Sublime," in *Eva Hesse: A Memorial Exhibition* (New York: Solomon R. Guggenheim Museum, 1972), n.p.
 29. Hesse/Nemser transcript. When Nemser questioned Hesse directly on the issue of "process art" in relationship to her work, the artist commented: "Well, process—well that is the mold that I felt I was going to be put in. I don't really understand it. Everything is process and the making of my work is very interesting, but I never thought of it as 'Now I am throwing, now I am scraping, now I am putting on the rubber.' For any reason other than the process—that that was necessary to what I was going to get to."
 30. See Robert Morris, "Notes on Sculpture, Part IV: Beyond Objects," *Artforum* 7 (April 1969), p. 54.
 31. Robert Morris, "Anti-Form," *Artforum* 6 (April 1968), pp. 33–35.
 32. Hesse/Nemser transcript.
 33. This "rejection" of geometry, reason, and order may have been more an idealization than a reality in most anti-form work. The artist Allan Kaprow, for example, wondered whether anti-form could transgress the traditional art object while continuing to exist in relation—even negative relation—to the space of the gallery and museum. He also questioned the extent to which such work was actually against form, observing that most anti-form pieces maintained a distinct shape and, like a Pollock painting, an internal rhythmic composition. See Kaprow, "The Shape of the Art Environment: How anti form is 'Anti-Form,'" *Artforum* 6 (Summer 1968), pp. 32–33.
 34. Lucy Lippard, "Eros Presumptive," *Hudson Review*, Spring 1967, reprinted in a slightly revised version in Battcock, *Minimal Art*, p. 210.
 35. See Pierre Cabanne, *Dialogues with Marcel Duchamp*, trans. Ron Padgett (New York: The Viking Press, 1971), p. 88. Although Lippard believed that "an audience visually sophisticated enough to appreciate and at times prefer non-objective works of art as concrete objects in themselves, rather than associative look-alikes, [would] also prefer the heightened sensation that can be achieved by an abstractly sensuous object" ("Eros Presumptive," pp. 209–10), abstract eroticism never achieved the status of an art movement, its interests being represented only indirectly by such curatorial constructions as anti-form, "Eccentric Abstraction," and "Erotic Symbolis[m]." The "Erotic Symbolist" concept—which formulated a relationship between abstract art and erotic impulses—originated with a panel discussion that took place at the School of

- Visual Arts in New York in February 1967. In addition to Hesse, the panelists included Louise Bourgeois and Paul Thek, among others.
36. Lippard, p. 83. In addition to shows by Morris and Lippard, several other exhibitions explored the post-Minimal manifestations of "anti-form," including *Anti-Illusion: Procedures/Materials* (1969) at the Whitney Museum of American Art and Harald Szeeman's international survey *When Attitudes Become Form* (1969) at the Kunsthalle Bern. Hesse, associated by many writers and curators with the anti-form/process art sensibility, was represented in both shows.
 37. See Lucy Lippard, *Eccentric Abstraction* (New York: Fischbach Gallery, 1966), quoted in Lippard, p. 83. For an important critique of this exhibition and of Hesse's work therein, see M[el] B[ochner], *Arts Magazine* 41 (November 1966), pp. 57–58.
 38. For a discussion of the influence of Herbert Marcuse's politics of sexual liberation on the avant-garde and particularly its relationship to Morris's anti-form concept, see Berger, *Labyrinths*, pp. 47–79. Also see Herbert Marcuse, *Eros and Civilization* (Boston: Beacon Press, 1966).
 39. Marcuse, pp. xiii–xiv.
 40. Sigmund Freud, *A General Introduction to Psychoanalysis* (New York: Garden City Publishing, 1943), p. 273.
 41. Yet even Freud himself openly postulated that the very neuroses he sought to cure by psychoanalysis might be due to this repression. Indeed, Freud had argued that by prohibiting sexual intercourse except in monogamous marriage, "civilization" was contributing to the rapidly spreading incidence of nervous illnesses in "present-day society." See Sigmund Freud, "'Civilized' Sexual Morality and Modern Nervous Illness" (1908), in *The Complete Psychological Works of Sigmund Freud*, vol. 7, ed. James Strachey (London: Hogarth, 1959), pp. 182–87.
 42. Marcuse, p. xv. Marcuse's utopian position and his intense resistance to mass-media strategies, of course, made his cultural position most problematic within the context of 1960s radical politics.
 43. Moreover, Marcuse's theory of aesthetics was tied to this notion of libidinal liberation. It was ultimately the artist's commitment to rational form and rigid, repressive techniques, he argued, that prevented art from entering into a liberating or revolutionary praxis. See *ibid.*, p. 39.
 44. Herbert Marcuse, *An Essay on Liberation* (Boston: Beacon Press, 1969), p. 40. For an analysis of Marcuse's idea of anti-art in relation to the politics of the art world, see Gregory Battcock, "Marcuse and Anti-Art," *Arts Magazine* 43 (Summer 1969), pp. 17–19.
 45. Ursula Meyer, "The Eruption of Anti-Art," in *Idea Art*, ed. Gregory Battcock (New York: E. P. Dutton, 1973), p. 133. The above paragraphs on anti-form, Marcuse, and anti-art represent a somewhat altered and abbreviated version of a section of a chapter in Berger, *Labyrinths*, pp. 61–62, 64, 72.
 46. It is indeed interesting that most of the artists Hesse admired—Duchamp, Rainer, Sartre, Beckett, Oldenburg, Warhol—were involved in overtly theatrical or cinematic strategies. While Hesse herself never executed a performance piece or film, she was very much attracted to these temporal and liberating strategies. An entry in her Kettwig diary (3 A.M., January 26 [1965]) directly quotes Zelda Fitzgerald's *Save Me the Waltz*: "At night she sat in the window too tired to move, consumed by a longing to succeed as a dancer. It seemed that, reaching her goal, she would drive the devils that had driven her—that, in proving herself, she would achieve that peace which she imagined went only in surety of one's self—that she would be able, through the medium of dance, to command her emotions, to summon love, or pity or happiness at will." This quotation was followed by Hesse's words: "Just substitute painting—that is all." After her first operation in 1969 for a brain tumor, Hesse actually considered making films. And a loose page in the Hesse Archives at Oberlin, headed by the title *Cues*, appears to be a series of notations for a task-oriented performance piece, perhaps by the artist herself.
 47. Hesse discussed the "concept of order that could be chaos" in reference to a related construction of latex-dipped cord, *Untitled* of 1970. See Eva Hesse, "Fling, Dribble, and Dip," *Life* 68 (February 27, 1970), p. 66.
 48. Undated entry [after Spring 1967], on loose sheet attached to small, six-ring notebook. See note 34 above.
 49. Hesse/Nemser transcript.
 50. *Ibid.*
 51. Passage "written Oct. 28 [1960]" and evidently transcribed into the diary begun November 2, 1960, some days later; see note 6 above.
 52. In her catalogue statement for *Art in Process IV* at the Finch College Museum of Art (reprinted in Lippard, p. 165), Hesse used this phrase to describe her goal for her art. The exhibition opened in December 1969; Hesse exhibited *Contingent*.